MAMMOTH LAKES JAZZ

2nd ANNUAL

JUBILEE

JULY 7 & 8, 1990

MAMMOTH LAKES, CA

SPECIAL SUPPLEMENT TO MAMMOTH TIMES

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Event Co-Director Ken Coulter, drummer for the Temple of Folly

Staff Directory

Co-Directors	Ken Coulter, Flossie Duff
Art	Peggy Chew
	Laura Patterson
	Kathy Coomer
Badges	Nancy Coleman
	Bil Askin
Bands	Ken Coulter
	Elliott Thompson
Beverages	Flossie Duff
	Richard White
	Sharon Mason
Finance	Gail O'Sullivan
	Ken Coulter
	Flossie Duff
First Aid	Nancy Kluth
Food Booths	Kris Langley
Hospitality	Dan Haydon
	Jill Norton
Housing	Elliott and Thelman Thompson
	Flossie Duff
Marketing	Plakos Productions
Night Security	Rex King
	Sundance
Poster Distribution	Walter Buchanan
Parking	Mark Cesena
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Publicity	Sandi Forstenzer
Secretary	Natalie Mather
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Site Coordinator	Rick Bramble
Site Managers	Rodger Guffey
	Tim Slattery
	Len Souza
	Dick Frinke
	Roy Negus
	Kirbly Nellis
Sound	Larry Swinburg
Stage Construction	Emile Rummel
Stage Decoration	Jenny and Ron McLeod
T-Shirt Sales	Laureen Agee
Tent Construction	Sam Walker
	Richard White and crew
Transportation	Gary Sheehan

Mammoth Lakes Jazz Jubilee
P.O. Box 8540, Mammoth Lakes, CA 93546, (619) 934-2478

Welcome!

We have come a long way since our first Jubilee last year. The Fullertowne Strutters and Temple of Folly were the two bands that had the fans dancing in the aisles. Elliott and Thelma Thompson's idea and leadership made it a wonderful success in spite of the preparation time of only two weeks.

This year, through the tremendous efforts of hundreds of volunteers, many businesses, the lodging community, Tourism Committee, and the Town Council, we are presenting six of the hottest bands in the country for your pleasure.

The entire town has joined in the enthusiasm to help establish the traditions needed for a successful Jubilee. The citizens have contributed countless hour of their valuable time to ensure your enjoyment of this great music. They also want you to appreciate the beauty of their little corner of the world and have you and your friends come back year after year.

So, stretch out and relax in the high mountain air and enjoy the Mammoth Lakes Jazz Jubilee

"It is an Event Everyone Can Enjoy!"

The Mammoth Lakes Jazz Jubilee was conceived when Elliot and Thelma Thompson came up with the idea last year. This year, the Second Annual Mammoth Lakes Jazz Jubilee promises to be bigger and better than the first because months and months of planning have gone into it.

Ken Coulter, Flossie Duff, Sam and Shelley Walker, Elliot and Thelma Thompson and the rest of the organizing committee have spent many hours over the past six months planning and preparing for this event. Coulter has been a Mammoth local for 11 years, and Thompson for 21 years. With so much hometown experience behind them, in addition to belonging to a jazz band themselves, they were the perfect ones to organize the Mammoth Lakes Jazz Jubilee.

The first Mammoth Lakes Jazz Jubilee saw two bands and 500 people. Although the attendance seems like a small number, it is quite remarkable when you consider that there was not much advertising, and the whole festival was put together in two weeks.

This year's festival is quite another story. It has been advertised all over California, from San Diego to Sacramento with the hope of alerting jazz enthusiasts about the Mammoth Lakes Jazz Jubilee.

Having seen the hundreds of bands at the Sacramento Jubilee the past three years, Coulter and Thompson chose the hottest bands to recruit for this year's Mammoth Lakes Jazz Jubilee. Not only are they excellent musicians, but they relate very well to the audience and have a lot of fun with them.

Right from the start, the organizing committee has been amazed at the wonderful turn-out of volunteers. "The cooperation of our local businesses has been terrific," said Coulter. "The town gave us a $15,000 grant to help support us and help meet the budget."

"I've had several people come up to me," continued Coulter, "and say that it is one of the few events that includes everyone from age 2 to 80. It is an event for everybody to enjoy."

The organizing committee wishes to thank every person and business who have so thoughtfully donated money, food, drink, housing or their time to help the Second Annual Mammoth Lakes Jazz Jubilee to be a success.

Mammoth Jazz Jubilee 1990 is produced by *Mammoth Times Weekly*, New Times Publishing, Inc., Sierra Center Mall, 2nd Floor, 452 Old Mammoth Road, Mammoth Lakes, CA 93546. (619) 934-3929

Thanks to our volunteers and contributors

The Mammoth Lakes Jazz Jubilee Committee wishes to thank all of the wonderful volunteers who have performed feats of magic to get the sites ready. The following individuals and businesses have donated money, manpower and expertise where and when we needed it most:

Dave McCoy and the Mammoth Mt. crews
Dan Warta and Channel 5
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. . . and others!

The Jubilee has been funded in part by the Town of Mammoth Lakes

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Jody Gann, Manager

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Survival Page

Festival Badges are required at all sites.

An all-events badge	$23 each
All day Sat. Badge	$15 each
Half day Sat. Badge (10-4/4-10)	$10 each
All day Sun. Badge	$10 each

First Aid tent will be set up by "The Woods" site on Minaret Rd. If you have need of help, notify any site manager wearing a red and white vest and he or she will radio the nurses and/or paramedics on duty. Call 911 for all other emergencies in Mammoth Lakes

Have a fun time and please cooperate with the following guidelines to help make the Jubilee more enjoyable for all.

Because we are in a high fire danger area, there is **No Smoking** at all sites except in the designated areas. Look for the signs.

Be Careful crossing all streets.

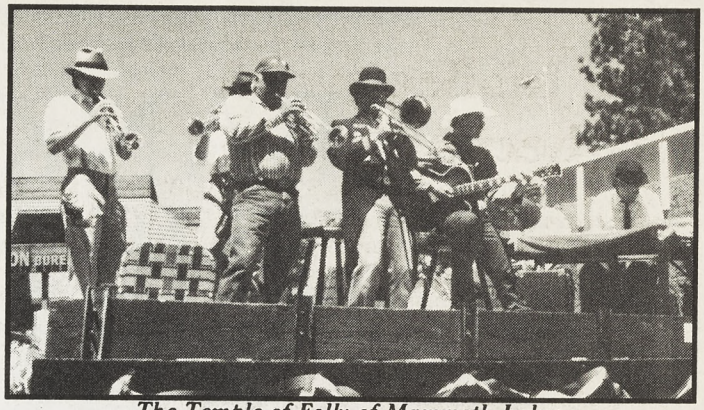
Check the Area around your seat before you leave so you don't forget anything.

Lost and Found will be located in the main ticket booth at "The Woods" site.

Recycle cans and bottles in the marked trash containers. They will be turned in by our local high school cheer leaders as a fund-raising project.

No Seat Saving once a set begins. We want to provide chairs for as many people as we can. After the performance has begun, site personnel have been instructed to fill all remaining seats. If one location is filled to capacity, please try the other two.

Those using **Parasols or Umbrellas**, please be cognizant of the direction it is taking.



The Temple of Folly of Mammoth Lakes

VCR Recorders and other elaborate tape recorders are not allowed. Small, hand-held recorders are permitted.

Dancing on designated dance floors will be at several sites. Please don't dance in front of the audience — everyone wants to hear and see the bands. Even though the spirit may move you, please do not dance on the sawdust or bare dirt — it kicks up a lot of dust and is hard on the musicians as well as others.

Rest rooms will be provided at each venue

Parking will require common sense. It will be limited so try to car pool, walk or ride a bike. There are no fees for parking, but please follow the directions given by people and/or signs. (See map in this program.)

This has been a community effort from the beginning, so please patronize our food booths (most are run by local non-profit organizations), souvenir tables, as well as our local restaurants and town shops. Be sure to look for deals throughout town for Jubilee Badge wearers.

Do have a good time, and we hope to see you again next year.

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• SALAD BAR •

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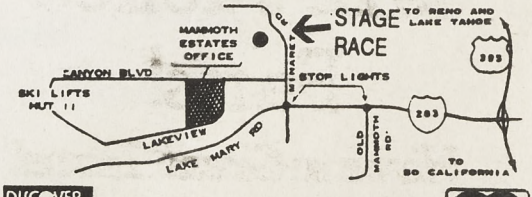

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Pre Jubilee Jam & Barbecue Dinner

Come up and meet the bands that will be participating in the second annual Mammoth Lakes Jazz Jubilee! Get a chance to hear them play as they warm up for Mammoth's most exciting musical event. Enjoy a great western barbecue as you sit under the stars and listen to your favorite jazz band play. Full service bar and indoor or outdoor dining are available. Don't miss out on this special preview and pre-Jubilee Jam.

Place: Mammoth Mt. Inn, across from the Main Lodge of the Ski Area.
Date: Friday, July 6, 1990
Time: 5:00 p.m. - 10:00 p.m.
Cost: Complete Barbecue Dinner: $10.50/person

Sale of Tapes and Records

Bands will be selling their tapes and records at the back of each site prior to and following their performances. If you like what you hear, take it home with you.

We Wish to Acknowledge these major sponsors for the 1990 Jubilee:

Performance Travel
Tom Dempsey, Snowcreek
Sam Walker, Whiskey Creek
Dave McCoy, Mammoth Mountain
Aztec Tent Rentals
Bill & Nina Kelley
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The Warta Family, King Video

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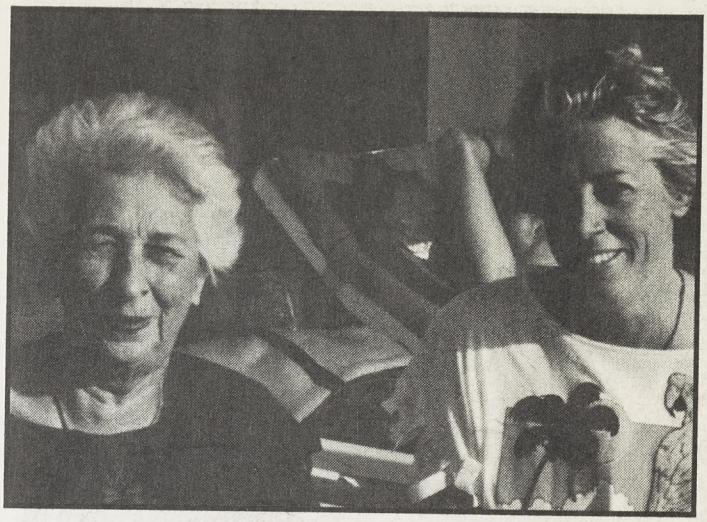


Flossie Duff, 1990 Jazz Jubilee Volunteer of the Year

Volunteer of the Year

Flossie Duff

As co-director of the Jubilee, Flossie has spent hundreds of hours getting others to volunteer. She has also asked, begged, cajoled, threatened and committed great bodily harm to get all of her many friends and business associates to contribute to this event. She has truly made it a total community happening that we can all be proud of.

We'd Like to Know What You Think!

We would like your assistance in planning future Jubilees. Please help us by completing this brief evaluation form. (check as many lines as applicable).

1. Is this your first time at the Mammoth Lakes Jubilee? Yes No
2. How did you hear of our Jubilee?
   - A. Flyers at other festivals. Which ones?
   - B. Flyers from your condo mailout?
   - C. Flyer from the town mailout in June?
   - D. Picked up own flyer. Where?
   - E. Newspaper stories/ads.

__Jazz Rambler __T.J. Today __West Coast Rag
__All That Jazz __Sacramento Jubilee Program
__Mammoth Times __Review/Herald __Other

   - F. Other

3. What did you like most about our Jubilee?

4. Please list your favorite band(s) playing here.

5. Which bands would you like to see at future jubilees?

6. Do you have any suggestions for future jubilees?

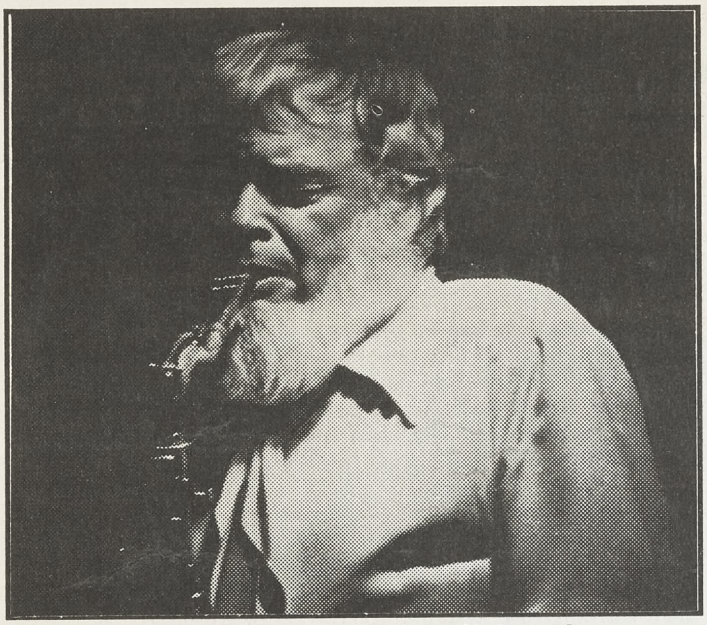
7. How would you rate the following?
   (E=Excellent G=Good F=Fair P=Poor)
   - A. Jubilee sites
   - B. Band selection
   - C. Food
   - D. Volunteers
   - E. Others

8. Where did you stay?

9. Do you plan to attend future jubilees here? __yes __no
10. We would like to have you on our mailing list
    Name _____
    Address _____
    City, State, Zip _____
11. We would welcome any additional comments and/or suggests:

Please leave completed form at the badge booth, or mail to:
Mammoth Lakes Jazz Jubilee
Box 8540
Mammoth Lakes, CA 93546

Thank you for your time



Last Year's Player of the Year, Clyde Amsler

1989 Player of the Year

Clyde Amsler

Seventy-five-year-old Clyde Amsler stole the show at last year's Jubilee. This great musician wowed the audiences with playing of bass sax, tenor sax, clarinet and then knocked them dead with his jazz harmonica. You will get to see and hear him again as he performs with the Temple of Folly Jazz Band.

Clyde was born in Berkeley, California and raised in Missouri. His first music performance was in a harmonica class in Marshall High School. His first Marine Band harmonica cost 25 cents. He still remembers most of the songs he learned back in those days and includes medleys of them in his shows.

The enthusiasm and energy expended on his first musical instrument encouraged his mother to save up the sum of $3.50 to buy him a used clarinet. Clyde practiced four to eight hours per day, enabling him to equal the skill of his teacher in three years.

At the age of 15, Clyde was the sole operator of a print shop using hand-set type, hand-fed platen press, etc. On Saturday nights, instead of going to a movie like most of his friends did, Clyde would go play advanced duets with his teacher who was also bandmaster of the Marshall Boy's Band. Mr. Parker chewed tobacco and played a silver-plated, metal clarinet. A brown streak trailed down between various tone holes, keys and other mechanisms of the clarinet, finally meandering off the bell. They played until Mr. Parker's lips blubbered out from the pressure of blowing and Clyde's clarinet-supporting thumb got numb.

Clyde packed up a small bag of clothes and hitch-hiked to Kansas City with his alto sax and clarinet to become a musician. He got work with Johnny Nichols at Dante's Inferno and learned to improvise.

Count Basie, who was playing in the Reno Club on 12th St., called Wednesday night rehearsals to play through the two charts per week Clyde was arranging for the George Morris Band playing the Pla-Mor Ballroom.

Tours with Paul Cholet and his Kit Kat Revue, Little Joe Hart, Slats Randall and the Amsler Brothers' Dixieland Orchestra brought associations with many fine musicians, including Red Fox, Vaughn Busey, Ted Nash, Bob Reynolds, Culley Burchfield, Zep Meissner, Bob Higgins, and many more.

By World War II, Clyde had progressed from the Chesterfield Club, Winnie Winkle, Silver Slipper (with Harry Green singing "Old Green River") to the Muelbach Hotel (Jimmie Tucker Orchestra) and Kansas City Athletic Club with Walter Woods. Two subsequent bands came to Kansas City minus a sax man due to the draft. As a result, three bands in a row at the K.C. Athletic Club had Clyde in the sax section.

When President Roosevelt declared war on Japan, Clyde was on the staff of radio station WDAF under musical director Harry Kaufman. Clyde decided it was time to learn something more useful to the war effort and enlisted in civilian war training at Manual Training High School. He had a program at 7:00 a.m. with Pat Dunn singing "Feed Your Hogs NUTRINA."

In 1943 Clyde moved to Los Angeles, working as a tool and die maker. After about a year, he gradually got back into music. At one time he was working 45 hours a week in a defense plant plus five nights and Sunday afternoons with Duke Shafer at the Aragon Ballroom.

Clyde received a call to do side-line work on the movie "Young Man with a Horn." Back to the Aragon Ballroom on Lick Pier in Venice, California for an interesting week with Lauren Bacall, Doris Day, Kirk Douglas and Hoagy Carmichael.

Tool and die making led to aircraft instrument making, then to 25 years in design and development of gyroscopic instruments for manned aircraft and guided missiles. Music became a part-time avocation. George Rock got Clyde on the Spike Jones Show the summers of 1957 and 1958. Truman Quigly invited Clyde to play baritone sax at several jam sessions at his home. Jack Teagarden was there. Jack could play a single note so beautifully that it would bring tears to eyes.

In 1969 Clyde returned to his first vocational love, music. Now a life member of Local 34, Kansas City Missouri and Local 47, Clyde has played in most of the Casinos in the Reno, Tahoe, Carson City, Virginia City areas in addition to engagements in Tennessee, Minnesota, New Mexico, Oregon and Washington with Big Tiny Little and with his own combo.

Welcome, Jazz Jubilee Fans!

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O'KELLY and DUNN Co

The Centennial Year (1990) of Traditional Jazz

The American Federation of Jazz Societies, acting on a proposal by the New Jersey Jazz Society, has recognized 1990 as the official centennial year of jazz. Although the official Centennial of Jazz Day was celebrated, nationwide, on June 10, 1990, it is anticipated that observances of this unique American art form will continue throughout the year.

The following are excerpts drawn from *The Jazz Book* by Joachin Berendt, Editor.

"By 1890, the phenomenon known as "ragtime" was here to stay. Although this new composed, pianistic music lacked the one essential characteristic of jazz, improvisation, it would nonethe-less provide the foundation for the freer musical interpretation that would eventually follow.

"Ragtime was the result of the merging of nineteenth-century European musical tradition with the unique rhythmic conception of the American black community. It can perhaps best be said that Ragtime was white music, played black.

"There were many notable Ragtime composers, including Tom Turpin, a St. Louis bar owner; James Scott, theater organist in Kansas City; Louis Chauvin and the great Eubie Blake. But the one most often associated with the genre is Scott Joplin. Joplin, a master of melodic invention, was one of the most prolific of all Ragtime composers, and many of his tunes, such as "Maple Leaf Rag," are still heard today, a century later.

"By 1890, the phenomenon known as "ragtime" was here to stay."

From *The Jazz Book* by Joachin Berendt, Editor.

"It wasn't until the advent of musicians like Jelly Roll Morton that real jazz began to emerge. Morton was among the first to go beyond the strictures of composer-imposed interpretation and to take an interpretative approach to melodic material. The self-proclaimed "inventor of Jazz," Morton established a tradition that exists to this day: in jazz, the personality of the musician is more important than the material contributed by the composer.

"Most people associate the earliest roots of jazz with the city of New Orleans. While it is incorrect to state that the Crescent City was the sole birthplace of jazz, New Orleans, with its rich and complex cultural, ethnic and racial background, was indeed the place where many important aspects of the music first crystalized. New Orleans became the watershed in which the work songs of black plantation laborers, the spirituals sung at religious services, and the old folk songs all merged into the earliest forms of jazz.

"W.C. Handy once stated that the music played in Memphis in 1905 was not very different from that of New Orleans at the same time. The entire Mississippi delta was full of the new sounds, all rising independently of each other.

"Yet New Orleans held a special place, and for several decades fully half of the important jazz musicians would come from there. Several factors can account for this: the old French-Spanish urban culture of the city; the lively musical life of the city, in terms of European serious and popular music, with which the blacks constantly came in contact; the tensions arising from the fact that two decidedly different black populations confronted each other here; and the fact that all these varied elements came together in a corner of the city known as Storyville, the red-light district, without prejudice or class-consciousness.

"The two black populations of New Orleans were the Creoles and the American Negroes. The Creoles emerged from the old French colonial culture of Louisiana, and unlike the other blacks, were not descendants of slaves freed at the end of the Civil War. Their ancestors had been free much longer.

"The Creoles made the French culture their own. Their names were Alphonse Picou, Sidney Bechet, Barney Bigard, Albert Nicholas, Buddy Petit, Freddie Keppard, Kip Ory, etc. It was an honor to be Creole. Jelly Roll Morton makes it quite clear in his autobiography that he was a Creole and that his real name was Ferdinand Joseph La Menthe.

"Compared to Creoles, the American Negroes constituted the black proletariat of New Orleans. The Creoles looked down on them. Consequently, there are two very different groups of New Orleans musicians, and the difference finds expression in the music. The Creole group was more cultured, the Americans had more vitality. The main instrument of the French group was the clarinet, which has a great tradition in France.

"In New Orleans itself the French influence can hardly be overestimated. Almost everything which gave the city the fascinating atmosphere without which its jazz life would have been inconceivable, stems from France. Thus, the famous Mardi Gras, which has become synonymous with the city's lust for life. Even the funerals, in which a band escorts the deceased to the cemetery with sad music, then leads the procession back home with joyful sounds, derive from a French custom.

"In New Orleans, playing jazz was not exclusively a privilege of the black man. There seem to have been white bands almost from the start. "Papa" Jack Laine, known as the "father" of white jazz, led bands in New Orleans from 1891. From the earliest time there was a white style of playing jazz: less expressive, but sometimes better versed technically. All the successful early white bands stem from Papa Laine. Among those first successful groups were the Original Dixieland Jazz Band (ODJB) and the New Orleans Rhythm Kings. The ODJB, with its punchy, collective style (there were almost no solos), made famous many early jazz standards. Among them were "Tiger Rag" and "Original Dixieland One-Step" (recorded in 1917) and "At the Jazz Band Ball" (recorded in 1919). The Rhythm Kings, with outstanding soloists Leon Rappolo, clarinet, and Georg Brunis, trombone, devoted more room to solo improvisation. They first recorded in 1922 and became famous in the early twenties."

The *Jazz Rambler*, May 1990 issue, gives a different view of the beginnings of jazz.

"On one sunny day in June, 1890, young Buddy Bolden, age 13, woke up and said: "Today I am going to invent a new music." Bolden, a young trumpeter of no mean ability, had an identity problem but he soon would crown himself "King Bolden," King of Jass." (sic)

"He called together some of his buddies — Willie Cornish, Willie Warner, Frank Lewis, Jimmie Johnson and others and told them to meet him in the Tin Type Hall in old New Orleans.

"When they had all gathered, Bolden stomped his foot three times and launched into a rousing rendition of "Riverboat Shuffle." The others were astounded but soon caught on and they jammed through 37 choruses of "Riverboat."

"Exhausted and drenched in perspiration, Buddy finally called a halt and shouted, "Funky Butt, Funky Butt — Open up the window and let that foul air out."

"When the room cooled off, they resumed their jamming and "Jass" was born. Soon the word got around and other musicians began to play the new "Jass." Some of these were Lorenzo Tio, Manny Perez, Alphose Picou and "Big Eye" Louis Nelson.

"Before long there were "Jass" bands all over New Orleans with such pioneer musicians as Jelly Roll Morton, King Oliver, Louis Armstrong and Sidney Bechet.

"They all played in the brothels in the notorious red-light

district known as "Storyville."

"By the late '20's, there was so much work for jazz bands, that they expanded their personnel and soon big bands became prevalent — Paul Whiteman, Jean Goldkette, Casa Loma and finally Benny Goodman.

"In the late '40's, Charlie Parker and Dizzy Gillespie changed the face of jazz and no one listened to the old codgers anymore. The new jazz was known as "Be-Bop." That was followed by Cool, Progressive, Modern and Avant-Garde jazz. Now nobody knows what jazz is except a few old timers who frequent Dixieland Jazz Festivals.

"That in a nutshell is the history of jazz. And if you believe it you can stuff this fairy tale onto your book shelf between the "Wizard of Oz" and "Sleeping Beauty."

"Well, what is the truth? The beginnings of a cultural movement are difficult to pinpoint. When was the first dance step performed? When was the first poem written?

"A good deal of evidence (documents and verbal) indicate that some forms of what became jazz were being played in the mid-1890's. Since this phenomenon did not happen spontaneously, it is reasonable to assume that there were jazz riffs being played as early as 1890.

"With the movement of people, even in those days, New Orleans was probably not the only place where these beginnings were heard. But New Orleans, with its rich musical culture and its racial and ethnic mix of Spanish, French, West Indian and Black, seems to have been the crucible in which all the forces were fused — work songs, shouts, blues, rags, marches, gospel, European music and African rhythms.

"And out of it came the music we love — jazz.

"The celebration of the Centennial of Jazz was given impetus by the New Jersey Jazz Society and this June saw concerts, festivals and music events of all kinds contributing to a world-wide celebration.

"Serious research into the history of jazz did not begin until the mid-1930's and the first book to explore the origins of New Orleans jazz was "Jazzmen," edited by Frederic Ramsey, Jr. and Charles Edward Smith (Harcourt, Brace, New York, 1939).

Although the book was an ambitious and worthwhile study, it fostered many myths which were widely quoted by future authors even to this day. Many of these myths dealt with the legendary and mysterious figure of Charles Joseph "Buddy" Bolden.

"In a definitive study published in 1978, Donald M. Marquis explodes many of the Bolden myths, leaving a less romantic perhaps, but a much more believable man. ("In Search of Buddy Bolden," Louisiana State University Press, 1978.)

"Marquis, a long-time resident of New Orleans and a jazz writer and researcher, interviews people who knew the "first man of jazz" (discovering in the process, a previously unknown portrait of Bolden) and consulted vital statistics records, city directories, letters and other primary sources to uncover the facts of his life.

"First Bolden's age. Although the generally accepted year of his birth was 1868, (making him 22 years old in 1890), Marquis found records in the First Street Baptist Church that contained his birth date — September 6, 1877 (thus making him 13 in 1890).

"Jazzmen" also created the original myth of Buddy Bolden, the barber of Franklin Street and editor of a scandal sheet called "The Cricket." Bolden was supposed to have gathered his band in the back of his shop to try over a few tunes for a special dance at the Tin Type Hall, yet no record exists of a Tin Type Hall.

"As for The Cricket, no copies have ever been found and "Jazzmen" seems to be the only source of the story. The barber shop story may have come from the fact that Bolden hung around several barber shops including ones run by Louis Jones, Adam Haley and Charles Galloway, according to Marquis. Jones himself, in an interview in 1959, stated that to his knowledge, the "barber" story was not true.

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PERFORMANCE SCHEDULE

BAND SCHEDULE:

	Saturday	Sunday
Chicago 6	12:30 Old Church 4:15 The Woods 8:00 The Canyon	11:00 Old Church 2:00 The Canyon
Fullertowne Strutters	12:15 The Woods 4:00 The Canyon 8:30 Old Church	11:00 The Woods 2:00 Old hurch
Hangtown	10:15 The Woods 2:00 The Canyon 6:30 Old Church	12:30 The Canyon 3:30 The Woods
Igo'rs	10:00 The Canyon 2:30 Old Church 6:15 The Woods	10:00 The Woods 12:30 Old Church 3:30 The Canyon
Natural Gas	12:00 The Canyon 4:30 Old Church 8:15 The Woods	11:00 The Canyon 2:00 The Woods
Temple of Folly	10:30 Old Church 2:15 The Woods 6:00 The Canyon	12:30 The Woods 2:30 Old Church

SITE SCHEDULE:

Saturday, July 7

The Canyon	The Woods	Old Church
10:00 Igor's	10:15 Hangtown	10:30 Temple of Folly
12:00 Natural Gas	12:15 F. Strutters	12:30 Chicago 6
2:00 Hangtown	2:15 Temple of Folly	2:30 Igor's
4:00 F. Strutters	4:15 Chicago 6	4:30 Natural Gas
6:00 Temple of Folly	6:15 Igor's	6:30 Hangtown
8:00 Chicago 6	8:15 Natural Gas	8:30 F. Strutters

Sunday, July 8

The Canyon	The Woods	Old Church
11:00 Natural Gas	11:00 F. Strutters	11:00 Chicago 6
12:30 Hangtown	12:30 Temple of Folly	12:30 Igor's
2:00 Chicago 6	2:00 Natural Gas	2:00 F. Strutters
3:30 Igor's	3:30 Hangtown	3:30 Temple of Folly

OLD CHURCH SITE

WHISKEY CREEK

LAKE MARY ROAD

RESTROOMS

MAMMOTH LAKES JAZZ
2ND ANNUAL
JUBILEE

ENTRY

SCRIP SALES

FOOD

EXIT

SEATING AREA

EXIT

TAPE/REC. SALES

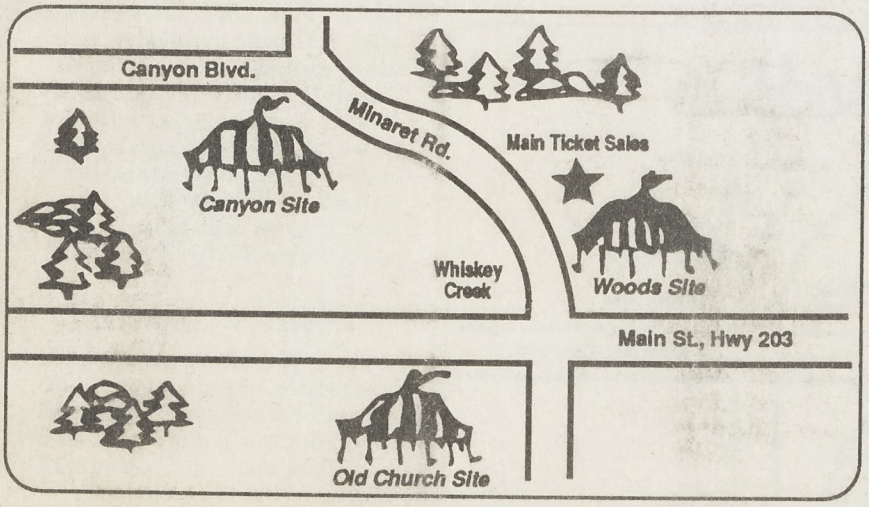
DANCE AREA

STAGE

BAR

MINARET ROAD

N



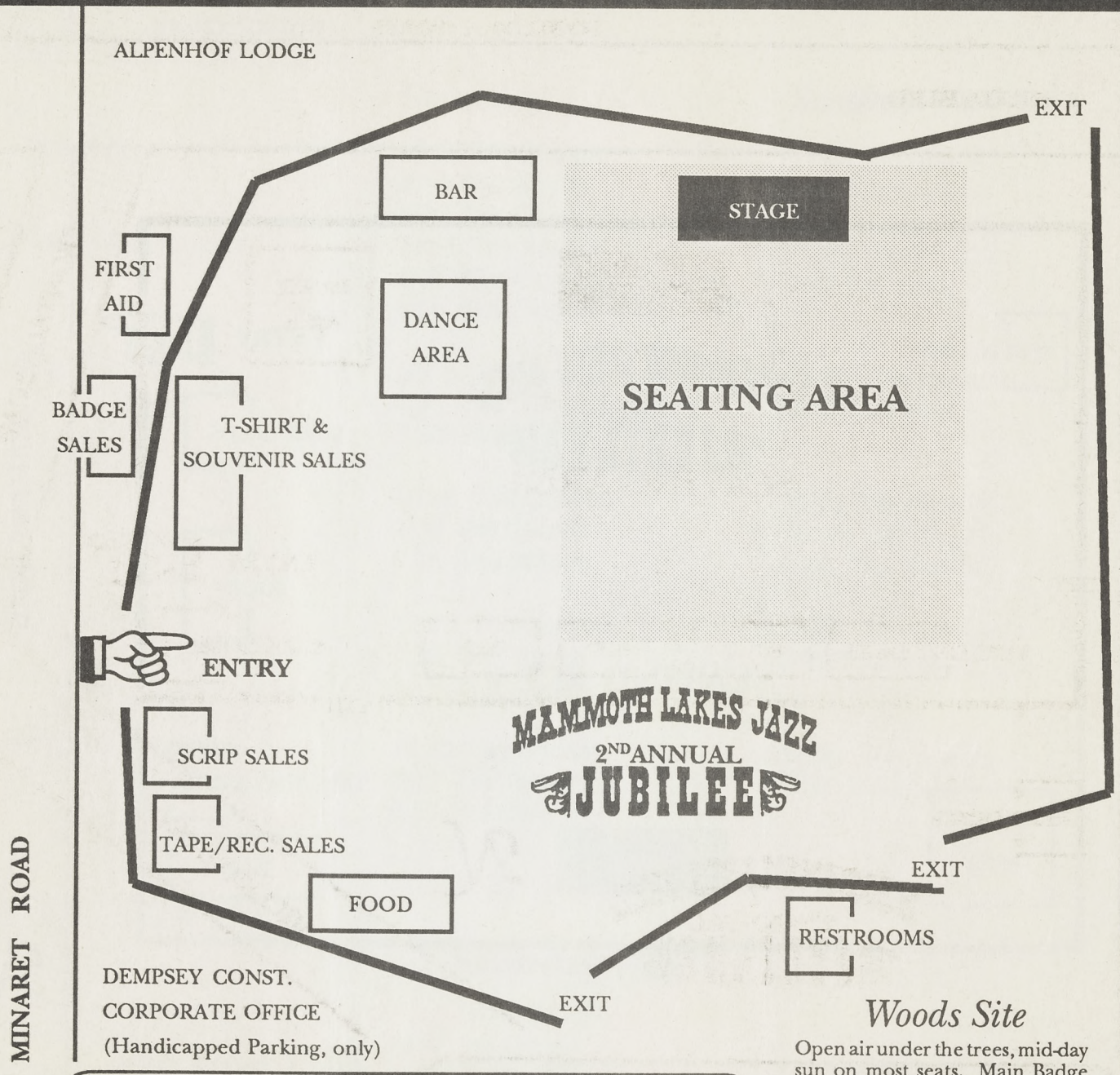
Old Church Site

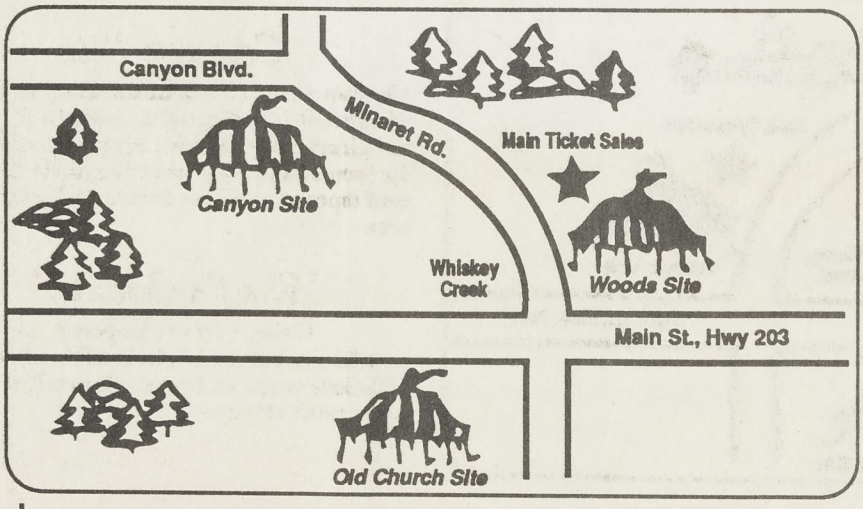
On the corner of Lake Mary Rd. and Minaret Rd. across from Whiskey Creek. Scrip sales, food, beer, wine, soft drinks, dance floor. Support your favorite bands. They will be selling their records and tapes at each site before and after their sets.

What's Cookin?

Pizza, ice cream, soft pretzels, soft drinks, beer, wine
All food booths will close prior to 6 p.m. Bars will remain open until 10 p.m.

THE WOODS SITE





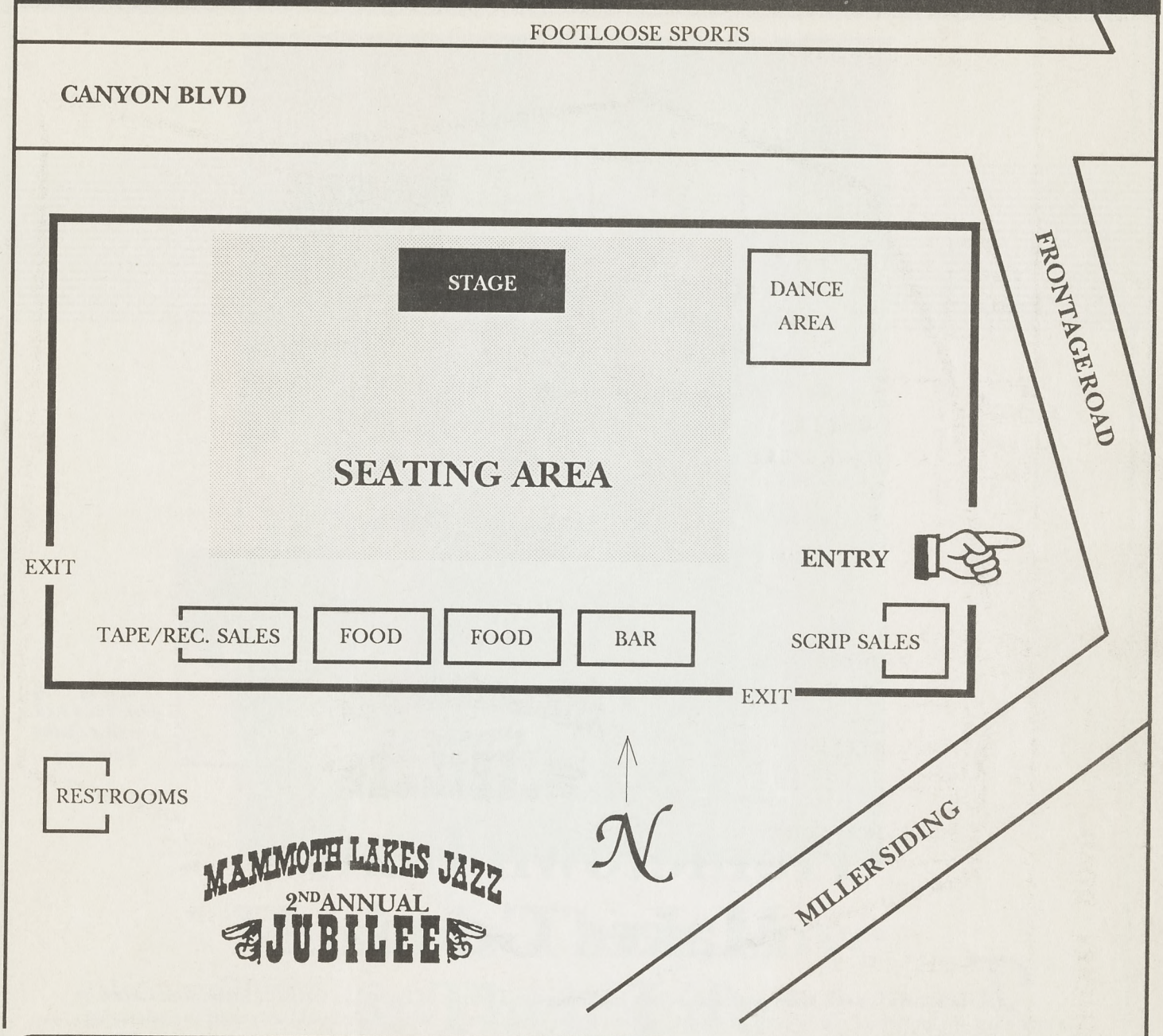
Woods Site

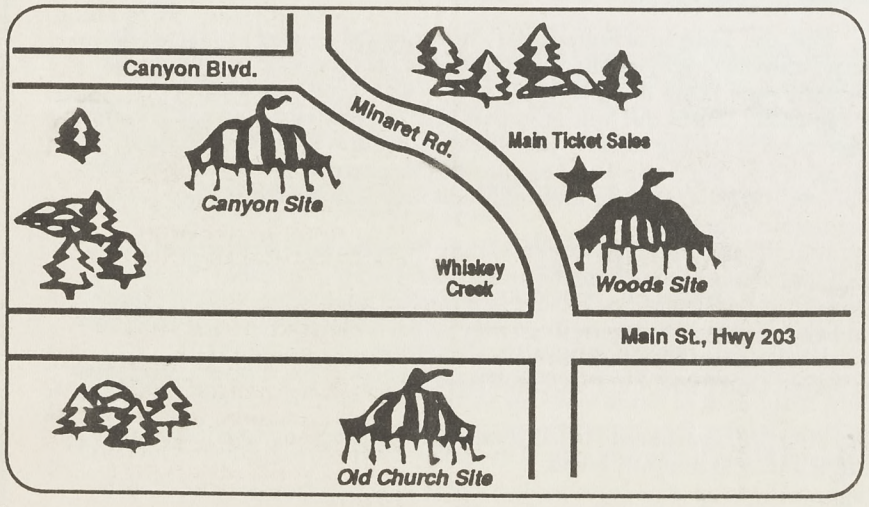
Open air under the trees, mid-day sun on most seats. Main Badge sales, will call, scrip sales, beer, wine, cocktails, dance floor, official MLJJ T-shirts and hats, souvenirs MLJJ mugs, jacket raffle for music student scholarship ($1 each chance) Support your favorite bands. They will be selling their records and tapes at each site before and after their sets.

What's Cookin?

Hot dogs, hamburgers, snowcones, cotton candy, soft drinks, beer, wine, and liquor. All food booths will close prior to 6 p.m. Bars will remain open until 10 p.m.

THE CANYON SITE





Canyon Site

Outdoors under a tent on Canyon Blvd/ Minaret Rd. Scrip sales, food, beer, wine, soft drinks, dance floor. Support your favorite bands. They will be selling their records and tapes at each site before and after their sets.

What's Cookin?

Chile, nachos, popcorn, peanuts, soft drinks, beer, and wine. All food booths will close prior to 6 p.m. Bars will remain open until 10 p.m.

Temple of Folly Jazz Band and vocalist Cathy Swinburg

Hometown Band Makes Good

The host band of the Mammoth Lakes Jazz Jubilee is the Temple of Folly Jazz Band of Mammoth Lakes. It is made up of a bunch of old friends who just happen to be jazz players. When we say old we mean in experience, in fact about 320 years between them.

All bands are asked what is their style. Well, the Temple of Folly doesn't have any style —and no class either for that matter. They just waddle up on the stand and blow right at you. You get a little swing, a little boogie, a little traditional, a little rag and maybe even a little dixie rock. One thing is for sure, they won't put you to sleep.

Another thing always asked is what big name bands did you guys play for. At our ages, we can't even remember our own names, but there must have been some big names. Just guess at one and we bet you'll hit it.

And speaking of names, people always ask where the name The Temple Of Folly came from. About 10 years ago we took the name of the saloon and ore house in the old mining town of Mammoth City during the gold rush days. We've tried to live up to it's glorious reputation ever since.

By the way, since we're on names, the guys and our lovely little singer do have them because we checked their drivers' licenses. Let's start with the co-leaders, Elliot Thompson on trombone and Ken Coulter on drums. They and Doug Randall on piano and vocals make up the entire Musicians Local from Mammoth Lakes. Pasadenians Putter Smith on bass and Dave Koonse on guitar and banjo are legal residents since they've been playing here for 15 to 20 years. Clyde Amsler, our 76 year old bull of the bass sax and harmonica hails from just up north at Virginia City, Nevada. Riverside is the home of our trumpet player, Don Clark, but he is considered a local because he has a bunch of relatives in town.

The beauty of the group comes in a tiny little package that can belt out a song with the best of them. Although she's a former Georgia Peach, Cathy Swinburg is a true Mammoth Local.

Well, there you have it; a totally disorganized group of people who just like to play together because it's fun. We bet you'll have fun listening to them.

Music is Their Love & Their Life

Chicago 6 is a group of musicians that have been together for almost 10 years.

The six band members main profession is their music, and they have certainly shown some dedication to their main love. The band is led by Bob Finch, bass. Other Chicago 6 members consist of Tony Ardito, trumpet/vocals; Bobby Gordon, clarinet/vocals; John Hall, drums; Billy Hawkins, trombone/vocals; and Bill Lamberton, piano.

The band's home town is in the Northern San Diego area, where they play weekly at the Friday Happy Hour at the Belly Up Tavern in Solana Beach.

They play a Chicago swinging style of jazz, which is classified by a four-beat using a string base and vocals.

Chicago 6 are veterans of some well-known jazz organizations in America: Stan Kenton, Woody Herman, Muggsy Spanier, Bobby Hackett, and Tex Beneke. Television star Buddy Ebsen saw Chicago 6 at one of their festivals and took an immediate liking to their style and now appears regularly with them.

They have played world-wide, including Europe and Canada. On the average, the band travels for one or two shows a month, and on occasion, can play up to three or four times a month. As can be seen by their many touring shows, the band members concentrate on their music as their main profession.

Most of the members started jazz as youngsters in school, and have stuck with it over the years. Band leader Bob Finch commented: "Since I learned to play an instrument in my early days at school, I have always loved music."

Strutting Their Stuff Since 1984

The Fullertowne Strutters have been strutting their stuff together since 1984. The six band-members got together with the philosophy to play American jazz music.

Band leader Richard Cruz' musical background with classical styles shows in the bands performances and presentations. Cruz, along with the other five members grew up playing music and it reflects in their spectacular music. Cruz is currently a music professor at Fullerton College.

The band consists of Richard Cruz, trumpet/leader; Wayne Schmus, reeds/vocals; Bob Smith, trombone/vocals; Jack Keister, bass sax/soprano sax; Jerry Rothschild, piano; Billy Rye, drums; Mel Rapisarda, banjo/guitar.

Initially, their material consisted of works from King Oliver, Jelly Roll Morton, Louis Armstrong, Scott Joplin and others considered to be the originators of jazz. Now, the band specializes in the improvisation style of jazz that is becoming so popular. They start with a melody, improv in the middle, and end again with the same melody. This way, everyone in the band contributes to the arrangements. The songs never become fixed because they are always adding something new.

The band is presently researching the wide availability of tunes from the 20's for use in their melodies. They are dedicated to playing their own homegrown cultural achievements.

Although The Fullertowne Strutters play a lot of their own original scores, they rarely write down their music. As Cruz mentioned, "Improv keeps music fresh, we never play the same thing twice. If we wrote our pieces down, it would always come out the same."

The Fullertowne Strutters are almost as much fun to watch as to listen to. Using active stagemanship, the group is in demand by dancers who find that the relaxed tempos are ideal for strutting around the floor. As Cruz puts it, "We find that velocity and volume isn't what jazz is all about. There should be room for individual creative talent, but it shouldn't be at the expense of the audience."

While Cruz is in Mammoth Lakes for the festival, he will be giving three workshops for children on the art of improv on July 3,5 and 6. For information on these workshops see the related story in this program, or contact: Cathy Davis at (619) 934-6745.

HANGTOWNE JAZZ COMPANY

Specialists in the "Hot Club of France"

The Hangtown Jazz Company has specialized in the "Hot Club of France" style since 1980, one year after the band's inception.

The band members include: leader Bill Crow, trumpet; David McCartney, bass; Brian Shanley, clarinet; John Robinson, guitar/banjo; Mike Hudson, trombone; Mike Rippee, drums. Crow, McCartney and Robinson were among the members of an earlier band led by Jerry Keheale, the Good Time Levee Stompers.

Shanley had a large influence upon the band's style of music, with his taste for dynamics, blends and arrangements. His Fats Waller charts are favorites with the fans as well as the band members. Shanley traveled with Bob Scobey in the late fifties and early sixties.

The Hangtown Jazz Company has been performing in Jazz Festivals in Northern and Central California for quite some time. Although they used to play up to 42 weekends a year, they have cut down their traveling dates to two or three a month due to too much time spent away from their families. The band specializes in playing jubilees, where change always makes the shows more interesting as compared to regular gigs.

They have performed at jubilees at Chico, Los Gatos, Modesto, Monterey, Paradise, Pismo Beach, Santa Rosa, Stockton, Fresno and of course the Big One - Sacramento Jazz Jubilee. They have also been the featured guest band for most of the Northern and Central California Jazz societies.

Listening to the Hangtown Jazz Company; it is obvious that they are a well-rehearsed band. The Sacramento Jazz Jubilee said that they "are always tight, well rehearsed and play some of the most interesting tunes you'll hear in the Jubilee." Crow mentioned, however, that "We all have a lot of fun too!" Be sure to check out how much fun and originality this band has.

They have made two tapes together, one of which will be available at the Mammoth Lakes Jazz Jubilee.

Best of the Cowboys

With Igor's Cowboy Jazz Band participating in this year's Mammoth Lakes Jazz Jubilee, the festival promises to be a success.

Igor's own combination of Western Swing with cowboy vocals and Traditional Dixieland Jazz is a hit all over the United States. Their music is presented in a fresh, high-energy portrayal of the roots of American music from the deep south to the great southwest.

The seven-member group has been together for 10 years which shows in their skill, enthusiasm and showmanship. Leader Igor Glenn, bass; Devon Bridgewater, trumpet; Dick McCarthy, trombone; Joel Kitts, banjo; Gaylan Oliphant, guitar; Ron Privett, fiddle; Tim Hunnicutt, drums will really excite you!

Some of the band members are full-time musicians, who concentrate solely on playing for Igor's Cowboy Jazz Band; while others are semi-pro. The band plays approximately 130 dates a year, so they move around a lot. They have played in cities all over the United States, although they are most often found playing in western festivals such as Pismo Beach, Catalina Island, Los Angeles, San Diego, and Sacramento.

Glenn calls his band a "Neo-traditional fusion group" where they combine two types of music with a contemporary twist. Traditional jazz usually doesn't have a vocal tradition, whereas Western Cowboy Swing uses the folkloristic lyrics of cowboy times.

The British Columbia Parliament said about Igor's Cowboy Jazz Band, "... One band added a whole new dimension to the word 'Jazz'."

Glen writes a lot of the band's material, combining the two American art forms with contemporary music.

Igor's Cowboy Jazz Band is on the roster of the Arizona commission of Arts, where they often play cultural performing arts concerts at local colleges.

Glenn was the featured performer for the New Christy Minstrels, has appeared on the Johnny Carson Show and the David Frost Show, and has three winning appearances riding his bass on N.B.C. Television's "Gong Show."

To understand what all of the band's audiences have ranted and raved about, don't miss your chance to see them!

Back from the USSR

The seven member Natural Gas band, after playing in far-away places like Canada, Alaska, Europe, Japan and the Soviet Union, has decided to share some of their pleasing sounds at the Mammoth Lakes Jazz Jubilee.

When the first ever Russian jazz band, the Lenningrad Dixieland Jazz Band came to America to play in the Sacramento Jazz Jubilee in 1987, Natural Gas, a local San Fransican band, invited them to their homes. Together the two bands played a special concert in San Francisco, and started talking about the possibilities of Natural Gas playing in Russia.

It took two years of planning, but last year The Natural Gas Jazz Band visited Russia. Through the Goskoncert, people's concert, an official Soviet booking agency, Natural Gas visited the remote area of Siberia which had been closed to all foreigners until two years before. The Russian newspaper out of Siberia, Barnaul, said the "Natural Gas Jazz Band was the first American jazz band to ever play in our region of the USSR." Phil Crumley, the band's leader said the trip was very memorable. "They were very curious people, and one 60 year-old man couldn't believe that Americans looked just like they did!"

From the San Francisco Bay area, the band has delighted audiences with its exuberant style of traditional jazz. One of the most interesting items about Natural Gas are some of the professions that its members specialize in when they are not playing music.

Band leader, Phil Crumley, coronet, and John Hartman, trombone are both dentists. Warren Perry, drums, is a lawyer. Dave Lewis, tuba, is a manufacturer. Pete Deetken, banjo, is a tool designer. Harry Schlafman, banjo, supervises a large engineering and construction company. Bob Murphy, soprano saxophone, does part-time legal research, teaches music, and leads a separate jazz trio. Pete Clute is a full-time pianist. It is a well-known rumor that dentists and lawyers always seem to be on vacation. Maybe they are all jazz musicians such as the members of Natural Gas Jazz Band and are off touring the world playing jazz. For the Mammoth Lakes Jazz Jubilee, Kevin Porter will be replacing trombone player John Hartman because he is literally tied-up this weekend — he is getting married.

The band specializes in following the traditional San Francisco-style music of Lu Watters and Turk Murphy. Pianist Pete Clute spent 28 years with the Turk Murphy Jazz Band.

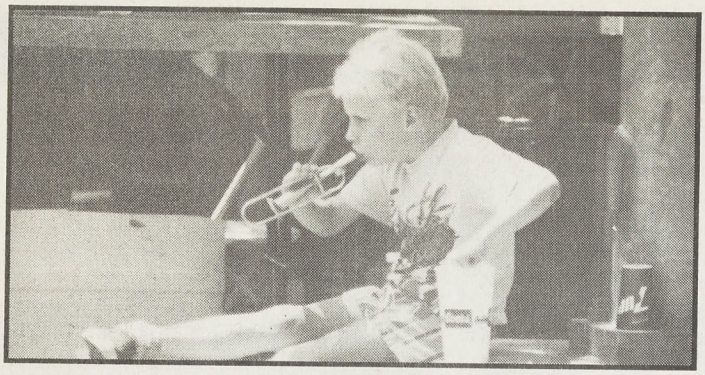
Murphy commented on the band, saying, "The band is made up of great guys and their efforts are a very important part of the the music we all represent."

"They are blessed with confidence, firepower, endurance, and a lot of happy-go-lucky spirit, a trait that creates considerable good will wherever they play," said Watters about the Natural Gas Jazz Band in 1979.

Natural Gas also plays the music of Jelly Roll Morton, Fats Waller and Duke Ellington.

The "Gas" has recorded six albums and delivers honest jazz in a truly entertaining fashion. Furthermore, during their Russian visit, a documentary art film was made using Natural Gas as the main vehicle.

If you enjoy Natural Gas at the Mammoth Lakes Jazz Jubilee, and you happen to be in Hong Kong September 1-10, be sure to see them at the Excelsior Hotel.



Musician-lovers of all ages enjoy the Jubilee!

Children's Improvisation 3-Day Workshop

Richard Cruz of the Fullertowne Strutters, who is a music professor at Fullerton College, is giving a three-day workshop to teach children the art of improvisation. The workshop is sponsored by the Music Society of the Eastern Sierra.

The three day seminar on July 3,5 and 6 is at a minimal cost of $10 and will be very enlightening for children, sixth grade and above, interested in music.

The purpose of the workshops is to teach children the ability to play music by ear instead of reading sheet music. It is difficult for large schools to teach children this because they must deal with children in larger groups.

The workshop will be conducted in three separate stages. The first class, The Melody, will teach children a specific tune, in this case, The Saints Go Marching In. The students will memorize it and learn to play it by ear without the aid of sheet music.

The second stage, Embellishment of the Melody, as Webster's Enclopedia Dictionary states: "A melodic ornamental tone following a principal tone by a step above or below and returning to the principal tone." The students will not change the melody to the point where it isn't recognizable any more; it is changed subtley. This is not something that students can learn by themselves; Richard will be giving personal instruction at this point.

Finally, Improvisation is the third stage. In this final lesson, Richard will be teaching the students to play anything but the melody. This is the most difficult stage, and if students have trouble they always have the original melody to fall back on because they have committed it to memory.

The most fundamental aspect of this series is the art of listening, imitating and analyzing. These three abilities feed the creative brain so the melody can be played by ear.

Richard Cruz and the Fullertowne Strutters use this improv style of jazz when they play. The melody changes every time it is played because nothing is written down and the musicians can't remember the exact thing that was played before.

After students get the hang of this type of music, they will be given the chance to become guest soloists with the participating bands in the Mammoth Lakes Jazz Jubilee.

In the future, if the Mammoth Lakes Jazz Jubilee is successful, The Music Society of the Eastern Sierra hopes to establish jazz scholarships for students from Mammoth, Bishop and Big Pine to attend summer jazz workshops held throughout California.

For information on these workshops, contact Cathy Davis at (619) 934-6745

Spiritual Celebration USA Sunday, 10 a.m.

From 10 to 11 a.m Sunday morning, Igor's Cowboy Jazz Band will be giving a special show entitled, Spiritual Celebration U.S.A. This show is a non-denominational ecumenical exploration of the roots of American inspirational music from folk blues to Western to gospel and Dixieland jazz.

Over the past two years Igor Glen and his band have gotten wonderful responses from the crowd when they have performed this show; the audience loves to participate, especially during the call and response song.

Come and either listen or participate with Igor Glen and his band Sunday morning. It promises to be a lot of fun!

Following is a program list for this show:

Sometimes I Feel Like A Motherless Child
Nobody Knows The Trouble I've Seen
Joshua Fit the Battle of Jericho
Cool Water
Don't Fence Me In
This Little Light of Mine
This Land is Your Land
Wayfaring Stranger
Just a Closer Walk With Thee
Classic New Orleans Funeral Melody: Amazing Grace, Down By the Riverside, Saints Go Marching In
I'll Fly Away
Swing Low Sweet Chariot
Will the Circle Be Unbroken
American Trilogy: Dixie, Hush Little Baby, Battle Hymn of the Republic

I HEAR AMERICA SINGING

RESPONSIVE READING

I hear America Singing, the very carols I hear:
Response: **THOSE OF MECHANICS - EACH ONE SINGING HIS,**
AS IT SHOULD BE,
BLITHE AND STRONG:

The carpenter is, as he measures his plank or beam,
Response: **THE MASON SINGING HIS,**
AS HE MAKES READY FOR WORK,
OR LEAVES OFF WORK:

The boatman singing what belongs to him in his boat:
The deckhand singing on the steamboat deck:
Response: **THE SHOEMAKER SINGING AS HE SITS ON HIS BENCH - THE HATTER SINGING AS HE STANDS:**

The wood-cutter's song - the plough boy's, on his way in the morning, or at noon intermission, or at sundown:
Response: **THE DELICIOUS SINGING OF THE MOTHER -**
OR OF THE YOUNG LIFE AT WORK -
OR OF THE GIRLS SEWING OUR WASHING:

At night, the party of young fellows, robust, friendly, singing with open mouths, their strong melodious songs:
Response: **EACH SINGING WHAT BELONGS TO HIM OR HER,**
AND TO NONE ELSE- THE DAY WHAT BELONGS TO THE DAY, AND THE NIGHT WHAT BELONGS TO IT.

-Walt Whitman

MAMMOTH LODGING GUIDE

LODGING	Phone #	Lodging Code	Summer Rates	Spa (Sp)-Sauna-Pool	TV in Room	Phone in Room	HBO-VCR-Movie in Room	Tennis	Kitchen	Handicap Facilities	Restaurant on Premises	Continental Breakfasts	Accepts Groups	Rec Room	Laundry
Chamonix	800-421-9799	C	$50-100	Sp,S,P	▲	△	△		▲				▲	▲	▲	
Chat.deMontagne	934-6374	C	$65-110	Sp,S,P	▲		△		▲				▲		▲	
Crestview	800-446-1100	C	$75-110	Sp,S	▲	▲	▲	▲	▲				▲	▲	▲	
Discovery 4	800-538-4751	C	$50-95	Sp,S,P	▲	▲	△		▲				▲	▲	▲	
E. Sierra Res.	800-421-8240	R	$47-107	Sp,S,P	△	△	△		△	▲		△	△	△	△	
Edelweiss	934-2445	S	$50-100	Sp	▲		▲		▲							
1849	934-7525	C	$70-125	Sp,S,P	▲	▲	▲	▲	▲	▲			▲	▲	▲	
International Inn	934-6210	M	$45-65	Sp,S,P	▲	▲	▲		△	▲					▲	
Lakeview Villas	934-4991	C	$80	Sp,S,P	▲	△	△		▲				▲	▲	▲	
Mam. Creek	800-437-4500	C	$75-100	Sp,S,P	▲	▲	△	▲	▲				▲		▲	
Mam. Estates	800-228-2884	C	$55-105	Sp,S,P	▲				△				▲	▲	▲	
Mammoth West	934-6151	C	$70-120	Sp,S,P	▲	△	△		▲				▲	▲	▲	
Mountainback	800-462-5577	C	$57-110	Sp,S,P	▲	△	△		▲				▲		▲	
Seasons 4	800-732-7664	C	$6094	Sp,S,P	▲	▲	▲		▲					▲	▲	
Sherwin Villa	934-4773	C	$43-115	Sp,S,P	▲	△	△	▲	▲				▲		▲	
Sierra Nev.Inn	800-824-5132	H/C	$40-68	Sp,S,P	▲	▲		▲	△	△	▲		▲		▲	
Sierra Lodge	800-421-8240	H	$47-107	Sp	▲	▲	▲		△	▲		▲	▲			
Sierra Park Villas	934-6244	C	$60-80	Sp,S,P	▲				▲				▲		▲	
Snowbird	934-8270	C	$65-120	Sp,S	▲	▲	▲		▲					▲	▲	
Snowcreek Resort	934-3333	C	$71-150	Sp,S,P	▲	△	△	▲	▲					▲	△	
Summit	800-421-8240	R	$47-67	Sp,S,P	▲	△	△		▲	▲			▲	▲	▲	
Ullr Lodge	934-2454	L	$10-40	S	△				▲				▲	▲		
White Stag Inn	934-7507	M	$36-62	S	▲	▲	▲		△							

▲ = All units △ = Some units B = Bed & Breakfast C = Condominiums H = Hotel L = Lodge M = Motel R = Reservations S = Suites

Jazz Festivals Coming Up

July 21	Christmas in July Sutter Creek, CA (209) 296-7069
July 29	Jazz in the Sierras Graeagle, CA (916) 836-2162
August 24-26	Dixie Jazz Festival Santa Rosa (707) 542-3315
August 31-Sept. 3	Los Angeles Classic (818) 340-1516
Sept. 4-9	Dixieland In Paradise Kaanapali Beach, Maui (415) 348-2200
Sept. 7-8	Vancouver Island Roaring 20's Nanaimo BC Canada (604) 754-9816
Sept. 8-9	San Francisco Bay San Mateo, CA (415) 951-4412
Sept. 8-9	CA Prune Festival Yuba City, CA (916) 673-3436

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